



Hymns
• and • **Tunes.**

—
G. W. Warren





Division

Section

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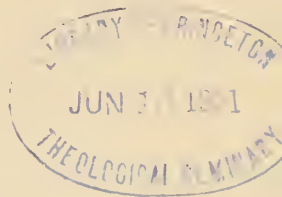
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Rev. A. A. Phelps

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HYMNS AND TUNES

AS SUNG AT
ST. THOMAS'S CHURCH
NEW YORK



Music Composed and Adapted
BY
GEORGE WILLIAM WARREN

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1888

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INTRODUCTORY NOTE

BY THE REV. DR. MORGAN

RECTOR OF ST. THOMAS'S CHURCH, NEW YORK CITY.

THE accompanying volume is given to the press, not to gratify a desire for authorship or with any view to personal advantage, but in answer to a loving appreciation which has long sought in this form what had been so valued and helpful in the worship of the Church.

The author has been tardy in yielding to this importunate desire, chiefly for the reason that the instant and ever-recurring duties of his vocation have denied him the leisure required, and it has only been by the appropriation of time due to repose that his work is at length accomplished. It need scarcely be said that its welcome is assured, or that it will become at once a cherished possession, not only to members of the parish, but to thousands from every part of the country who, in attending the services of St. Thomas's Church, whether at morning or evening prayer, have shared in the quickening power of its music.

WILLIAM F. MORGAN.

ST. THOMAS'S RECTORY, N. Y.,
April, 1888.



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Hosanna to the living Lord!

Allegro Maestoso. ♩ = 96.

G. W. W. 1869.

1. Ho - san - na to the liv - ing Lord! Ho - san - na to th'In-

f

Accomp. quasi staccato.

car - nate Word! To Christ, Cre - a - tor, Sav-iour, King, Let

ff

earth, let Heav'n, Ho - san - na sing. *ff* Ho - san - na,

Lord! Ho - san - na in the high -

ff *fz*

est! A - men.

fz

1st ending. Last ending.

After four verses. After last verse.

II.

Hosanna, Lord ! Thine angels cry ;
 Hosanna, Lord ! Thy saints reply ;
 Above, beneath us, and around,
 The dead and living swell the sound ;
 Hosanna, Lord ! Hosanna in the highest !

III.

O Saviour, with protecting care,
 Return to this Thy house of prayer :
 Assembled in Thy sacred name,
 Where we Thy parting promise claim :
 Hosanna, Lord ! Hosanna in the highest !

IV.

But, chiefest, in our cleansèd breast,
 Eternal ! bid Thy Spirit rest ;
 And make our secret soul to be
 A temple pure, and worthy Thee.
 Hosanna, Lord ! Hosanna in the highest !

V.

So in the last and dreadful day,
 When earth and heaven shall melt away,
 Thy flock, redeemed from sinful stain,
 Shall swell the sound of praise again.
 Hosanna, Lord ! Hosanna in the highest !

BISHOP HEBER (1783-1826).

O come, Emmanuel!

Moderato. ♩ = 69.

G. W. W. 1871.

f *Ben misurato.*

1. O come, O come, Em - man - u - el, And ran - som cap - tive

riten. *tempo. mf* *f*

Is - ra - el; That mourns in lonely ex - ile here, Un - til the SON of

ff

GOD ap - pear, Re - joice! Re-joice! Em - man - u - el Shall

piu lento.

come to thee, O Is - ra - el! (*Before the Amen.*) A - - men.

II.

O come, Thou Rod of Jesse, free
 Thine own from Satan's tyranny;
 From depths of hell Thy people save,
 And give them victory o'er the grave.
 Rejoice! Rejoice! Emmanuel
 Shall come to thee, O Israel!

III.

O come, Thou Day-Spring, come and cheer
 Our spirits by Thine advent here;
 Disperse the gloomy cloud of night,
 And death's dark shadows put to flight.
 Rejoice! Rejoice! Emmanuel
 Shall come to thee, O Israel!

IV.

O come, Thou Key of David, come,
 And open wide our heavenly home;
 Make safe the way that leads on high,
 And close the path to misery.
 Rejoice! Rejoice! Emmanuel
 Shall come to thee, O Israel!

V.

O come, O come, Thou Lord of might!
 Who to Thy tribes, on Sinai's height,
 In ancient times didst give the law,
 In cloud, and majesty, and awe.
 Rejoice! Rejoice! Emmanuel
 Shall come to thee, O Israel!

Angels, from the realms of glory.

CHRISTMAS HYMN (IN CAROL FORM).

Allegretto semplice. ♩ = 76.

G. W. W. 1886.

Piano introduction in G major, 2/4 time. The music features a treble and bass staff. The treble staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The bass staff begins with a bass clef, a key signature of one sharp (F#), and a common time signature (C). The tempo is marked *Allegretto semplice* with a quarter note equal to 76 beats. The dynamics range from *mp* (mezzo-piano) to *f* (forte). The introduction consists of four measures, ending with a repeat sign. The first measure has a *mp* dynamic and a *cres.* (crescendo) marking. The second measure has a *cres.* marking. The third measure has a *f* dynamic. The fourth measure has a *f* dynamic and a *cres.* marking.

Children's voices (when possible).

Vocal and piano accompaniment for the first line of the hymn. The vocal part is in G major, 2/4 time, with a treble clef and a key signature of one sharp (F#). The piano accompaniment is in G major, 2/4 time, with a treble and bass staff. The piano part begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The piano part has a *mf* (mezzo-forte) dynamic. The lyrics are: "1. Angels, from the realms of glo-ry, Wing your flight o'er all the earth ;". The music consists of four measures, ending with a repeat sign. The piano part has a *mf* dynamic. The vocal part has a *mf* dynamic. The piano part has a *mf* dynamic. The vocal part has a *mf* dynamic.

Vocal and piano accompaniment for the second line of the hymn. The vocal part is in G major, 2/4 time, with a treble clef and a key signature of one sharp (F#). The piano accompaniment is in G major, 2/4 time, with a treble and bass staff. The piano part begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The piano part has a *mf* (mezzo-forte) dynamic. The lyrics are: "Ye who sang Cre - a - tion's sto-ry, Now proclaim MES-SI - AH's birth ;". The music consists of four measures, ending with a repeat sign. The piano part has a *mf* dynamic. The vocal part has a *mf* dynamic. The piano part has a *mf* dynamic. The vocal part has a *mf* dynamic.

CHORUS. *f*

Come and wor - ship, Come and wor - ship,

Wor-ship Christ, the new - - born King.

II.

Shepherds in the field abiding,
 Watching o'er your flocks by night;
 God with man is now residing,
 Yonder shines the Infant-light:
 Come and worship,
 Worship Christ, the new-born King.

III.

Sages, leave your contemplations;
 Brighter visions beam afar:
 Seek the great Desire of nations,
 Ye have seen His natal star:
 Come and worship,
 Worship Christ, the new-born King.

IV.

Saints before the altar bending,
 Watching long in hope and fear,
 Suddenly the Lord, descending,
 In His temple shall appear:
 Come and worship,
 Worship Christ, the new-born King.

In Excelsis Gloria!

CHRISTMAS CAROL.

Allegretto. ♩ = 80.

G. W. W. 1883.*

The piano introduction is in 2/4 time, marked *mf*. It features a treble and bass staff. The treble staff begins with a series of eighth-note runs, while the bass staff provides a simple harmonic accompaniment with quarter notes and half notes.

The first line of the carol is in 2/4 time, marked *mf*. It includes a vocal melody in the treble staff and piano accompaniment in the bass staff. The lyrics are: "1. When Christ was born of pure Ma - rie, In". The music features a variety of note values including eighth and sixteenth notes, with some measures containing triplets.

The second line of the carol continues the melody and accompaniment. The lyrics are: "Beth - le - hem, that fair ci - tie, The An - gels sang with". The musical notation includes a variety of note values and rests, with a final measure ending on a whole note in the vocal line.

* From "HARPERS' YOUNG PEOPLE," for Dec. 18, 1883.

mirth and glee, *f* In Ex - cel - sis Glo - ri - a!

This system contains the first three measures of the piece. The vocal line begins with a treble clef and a key signature of one flat. It features eighth and sixteenth notes with accents. The piano accompaniment consists of two staves, with the right hand playing chords and the left hand providing a bass line. A forte (*f*) dynamic marking is present in the second measure.

In Ex - cel - sis! In Ex - cel - sis! In Ex - cel - sis

This system contains measures 4 through 6. The vocal line continues with the same melodic pattern. The piano accompaniment maintains its harmonic support. The system concludes with a double bar line.

Glo - ri - a! In Ex - cel - sis! In Ex - cel - sis!

This system contains the final three measures of the page. The vocal line repeats the phrase. The piano accompaniment continues with the same texture. The system ends with a double bar line.

The musical score is written for two voices and piano. The key signature has one flat (B-flat). The tempo is marked 'S' for sostenuto. The lyrics 'In Ex-cel-sis Glo-ri-a!' are written under the first vocal staff. The piano accompaniment consists of a right-hand melody and a left-hand bass line.

II.

The herdsmen saw those Angels bright,
 To them appearing with great light,
 Who said, "GOD'S SON is born this night."
 In Excelsis Gloria! etc.

III.

This King is come to save mankind,
 In Scripture promised as we find,
 Therefore this song have we in mind
 In Excelsis Gloria! etc.

IV.

Grant us, O Lord, for Thy great grace
 In Heaven, the bliss to see Thy face,
 Where we may sing to Thy solace
 In Excelsis Gloria! etc.

TRADITIONAL.

Jesus! Name of wondrous love!

Semplice. ♩ = 72.

G. W. W. 1875.

1. Je-sus! Name of wondrous love! Name all oth-er names a-bove!

mp

The first system of the musical score is in G major, 4/4 time. It features a treble and bass staff. The melody is in the treble staff, starting on a half note G4, followed by quarter notes A4, B4, and C5. The bass staff provides a harmonic accompaniment with chords. The lyrics '1. Je-sus! Name of wondrous love! Name all oth-er names a-bove!' are written below the treble staff. The dynamic marking *mp* (mezzo-piano) is placed below the first measure of the bass staff.

Unto which must ev'ry knee Bow in deep hu-mil-i - ty. A - - men.

p

The second system of the musical score continues the melody and accompaniment. The lyrics 'Unto which must ev'ry knee Bow in deep hu-mil-i - ty. A - - men.' are written below the treble staff. The dynamic marking *p* (piano) is placed below the first measure of the bass staff. The system concludes with a double bar line.

II.

Jesus! Name decreed of old:
To the maiden mother told,
Kneeling in her lowly cell,
By the angel Gabriel.

IV.

Jesus! Name of mercy mild,
Given to the holy Child,
When the cup of human woe
First He tasted here below.

III.

Jesus! Name of priceless worth
To the fallen sons of earth,
For the promise that it gave—
"Jesus shall His people save."

V.

Jesus! only Name that's given
Under all the mighty heaven,
Whereby man, to sin enslaved,
Bursts his fetters, and is saved.

VI.

Jesus! Name of wondrous love!
Human Name of God above;
Pleading only this we flee,
Helpless, O our God, to Thee.

Rise, crowned with light!

Allegro Maestoso. ♩ = 80.

G. W. W. 1864.

1. Rise, crown'd with light, im - pe - rial Sa - lem, rise ;

f Marcatissimo.

This system consists of a treble and bass staff in B-flat major, 4/4 time. The treble staff begins with a half note B-flat, followed by quarter notes D, E, and F. The bass staff begins with a half note B-flat, followed by quarter notes D, E, and F. The melody in the treble staff is marked with accents and includes a repeat sign. The bass staff has vertical lines under the notes D, E, and F.

Ex - alt thy tow - 'ring head, and lift thine eyes :

This system continues the melody from the first system. The treble staff has a half note G, followed by quarter notes A, B, and C. The bass staff has a half note B-flat, followed by quarter notes D, E, and F. The melody in the treble staff is marked with accents and includes a repeat sign. The bass staff has vertical lines under the notes D, E, and F.

See heav'n its spark - ling por - tals wide dis - play,

This system continues the melody. The treble staff has a half note G, followed by quarter notes A, B, and C. The bass staff has a half note B-flat, followed by quarter notes D, E, and F. The melody in the treble staff is marked with accents and includes a repeat sign. The bass staff has vertical lines under the notes D, E, and F.

And break up - on thee in a flood of day. A - - men.

ff *piu lento.* *f*

This system concludes the piece. The treble staff has a half note G, followed by quarter notes A, B, and C. The bass staff has a half note B-flat, followed by quarter notes D, E, and F. The melody in the treble staff is marked with accents and includes a repeat sign. The bass staff has vertical lines under the notes D, E, and F.

II.

See a long race thy spacious courts adorn,
 See future sons, and daughters yet unborn,
 In crowding ranks on every side arise,
 Demanding life, impatient for the skies.

III.

See barbarous nations at thy gates attend,
 Walk in thy light, and in thy temple bend :
 See thy bright altars throng'd with prostrate kings,
 While every land its joyous tribute brings.

IV.

The seas shall waste, the skies to smoke decay,
 Rocks fall to dust, and mountains melt away ;
 But fix'd His word, His saving power remains ;
 Thy realm shall last, thy own Messiah reigns. Amen.

ALEXANDER POPE (1688 1744).

Brightest and Best!

Allegrezza. ♩. = 58.

G. W. W. 1883.

Piano introduction in 6/4 time. The first system features a treble and bass staff. The treble staff begins with a forte (*f*) dynamic, marked with a crescendo hairpin, and transitions to mezzo-forte (*mf*) in the second system. The bass staff provides a harmonic accompaniment with sustained notes and moving lines.

§. quasi stacc.

1. Bright-est and best of the sons of the morn-ing,

f

§

Piano accompaniment for the first vocal line. The treble staff contains the vocal melody, and the bass staff provides the accompaniment. The music is marked *f* and includes a section marked *§. quasi stacc.*

Dawn on our dark-ness, and lend us thine aid;

Piano accompaniment for the second vocal line. The treble staff contains the vocal melody, and the bass staff provides the accompaniment. The music includes a section marked *^* (accent) and a section marked *v* (pizzicato).

Star of the East, the ho - ri - zon a - dorn-ing,

fz

Guide where our In - fant Re - deem - er is laid.

Ritenuto molto only in concluding fifth verse. *Fine.*

After four verses.

Bright - est and best !

ff

* FIRST CHOIR.

f *mf* *pp* *echo.*

Interlude after four verses.

RESPONSE. After fifth verse.

ff Star of the East! *ff* A - men.

II.

Cold on His cradle the dew-drops are shining,
 Low lies His head with the beasts of the stall;
 Angels adore Him in slumber reclining,
 Maker and Monarch and Saviour of all.

III.

Say, shall we yield Him, in costly devotion,
 Odors of Edom, and offerings divine,
 Gems of the mountain, and pearls of the ocean,
 Myrrh from the forest, and gold from the mine?

IV.

Vainly we offer each ample oblation,
 Vainly with gifts would His favor secure;
 Richer by far is the heart's adoration,
 Dearer to God are the prayers of the poor.

V.

Brightest and best of the sons of the morning,
 Dawn on our darkness, and lend us Thine aid:
 Star of the East, the horizon adorning,
 Guide where our Infant Redeemer is laid.

Alleluia! Song of gladness.

OR,

Alleluia! Song of sweetness.

Allegro grazioso. ♩ = 104.

G. W. W. 1876.

1. Al - le - lu - ia! song of glad-ness, Voice of ev - er -

f 1. Al - le - lu - ia! song of sweetness, Voice of joy that

last - ing joy: Al - le - lu - ia! sound the sweetest

can - not die; Al - le - lu - ia is the anthem

Solo (or all Soprani).

Heard a-mong the choirs on high, Hymn - ing in God's

f Ev - er dear to choirs on high; *mp* In the house of

bliss - ful mansion, Day and night in - ces - sant - ly.

God a - bid - ing Thus they sing e - ter - nal - ly.

TUTTI. *Allargando.*

f Hymn-ing in God's bliss-ful man-sion Day and night in -
ff In the house of God a-bid-ing Thus they sing e -

* FIRST CHOIR. RESPONSE.

ces-sant-ly. Al-le-lu-ia, Al-le-lu-ia. A-men.
 ter-nal-ly. (*After each verse.*) *f*

* *Decani and Cantoris.*

II.

Alleluia! Church victorious,
 Thou may'st lift the joyful strain:
 Alleluia! songs of triumph
 Well befit the ransomed train.
 ||:Faint and feeble are our praises
 While in exile we remain.:||

III.

Alleluia! songs of gladness
 Suit not always souls forlorn,
 Alleluia! sounds of sadness
 'Midst our joyful strains are borne;
 ||:For in this dark world of sorrow
 We with tears our sins must mourn.:||

IV.

Praises with our prayers uniting,
 Hear us, Blessed Trinity;
 Bring us to Thy blissful presence,
 There the Paschal Lamb to see,
 ||:Then to Thee our Alleluia
 Singing everlastingly.:||

I.

ALLELUIA, song of sweetness,
 Voice of joy that cannot die;
 Alleluia is the anthem
 Ever dear to choirs on high;
 In the house of God abiding
 Thus they sing eternally.

II.

Alleluia thou resoundest,
 True Jerusalem and free;
 Alleluia, joyful Mother,
 All thy children sing with thee:
 But by Babylon's sad waters
 Mourning exiles now are we.

III.

Alleluia cannot always
 Be our song while here below;
 Alleluia our transgressions
 Make us for a while forego;
 For the solemn time is coming
 When our tears for sin must flow.

IV.

Therefore in our hymns we pray Thee,
 Grant us, Blessèd Trinity,
 At the last to keep Thine Easter
 In our Home beyond the sky:
 There to Thee forever singing
 Alleluia joyfully. Amen.

TO

Mr. and Mrs. CHARLES A. TOWNSEND of Brooklyn.

*The Litany Hymn.**Lento patetico.* ♩ = 60.

G. W. W. 1862.

cres.

I. Sav-iour, when in dust to Thee, Low we bow th'a-

doring knee; When, repentant, to the skies Scarce we lift our

streaming eyes; * O, by all Thy pains and woe,

Suf-fer'd once for men be-low, . . . Bend-ing from Thy

* For two voices, excepting in last verse, which should be *tutti* in double thirds, with strong accompaniment.

TUTTI. *morendo.* *Adagio.*

throne on high, *mf* Hear our solemn lit - a - ny. A - men.

II.

By Thy birth and early years,
 By Thy human griefs and fears,
 By Thy fasting and distress
 In the lonely wilderness,
 By Thy victory in the hour
 Of the subtle tempter's power;
 Jesus, look with pitying eye;
 Hear our solemn litany.

III.

By Thy conflict with despair,
 By Thine agony of prayer,
 By the purple robe of scorn,
 By Thy wounds, Thy crown of thorn,
 By Thy cross, Thy pangs, and cries,
 By Thy perfect sacrifice;
 Jesus, look with pitying eye;
 Hear our solemn litany.

IV.

By Thy deep expiring groan,
 By the seal'd sepulchral stone,
 By Thy triumph o'er the grave,
 By Thy power from death to save;
 Mighty God, ascended Lord,
 To Thy throne in heaven restored,
 Prince and Saviour, hear our cry,
 Hear our solemn litany.

TO

Miss B. L. H.

My sins, my sins, my Saviour!

G. W. W. 1878.

Passionato. ♩. = 76

1. *mf* My sins, my sins, my Sav - iour! They take such hold on

This system consists of a treble and bass staff in 6/8 time. The melody is in the treble staff, starting on a G4 note. The bass staff provides harmonic support with chords. The lyrics are written below the treble staff.

cres. a poco. a poco.

me, ... I am not a - ble to look up, Save

This system continues the melody and accompaniment. The dynamics are marked as *cres.* and *a poco.* The lyrics continue below the treble staff.

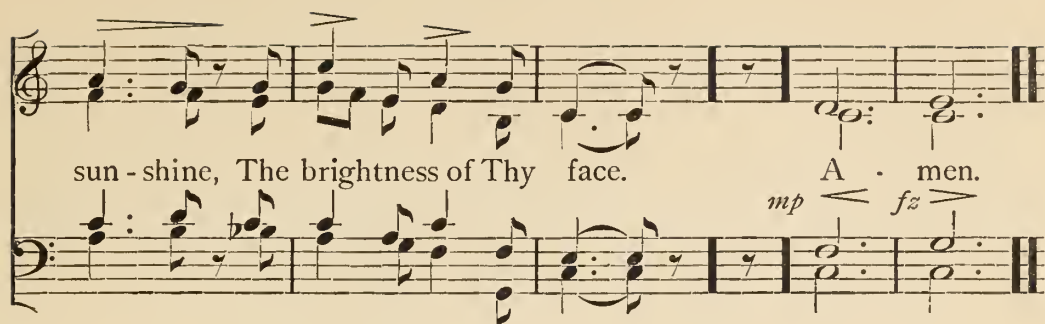
on - ly, CHRIST, to Thee; In Thee is all for - give - ness, In

This system continues the melody and accompaniment. The dynamics are marked as *mp*. The lyrics continue below the treble staff.

cres. molto allargando.

Thee a - bun - dant grace, My shad - ow and my

This system concludes the piece. The dynamics are marked as *cres. molto* and *allargando.* The lyrics continue below the treble staff.



II.

My sins, my sins, my Saviour!
 How sad on Thee they fall!
 See through Thy gentle patience,
 I tenfold feel them all;
 I know they are forgiven,
 But still, their pain to me
 Is all the grief and anguish
 They laid, my Lord, on Thee,

III.

My sins, my sins, my Saviour!
 Their guilt I never knew
 Till, with Thee, in the desert
 I near Thy Passion drew;
 Till, with Thee, in the garden
 I heard Thy pleading prayer,
 And saw the sweat-drops bloody
 That told Thy sorrow there.

IV.

Therefore my songs, my Saviour,
 E'en in this time of woe,
 Shall tell of all Thy goodness
 To suffering man below;
 Thy goodness and Thy favor,
 Whose presence from above,
 Rejoice those hearts, my Saviour,
 That live in Thee and love.

Weary of Earth.

Lento non troppo. ♩ = 60.

G. W. W. 1876.

Tempo giusto. mp

I. Wear - y of earth, and lad - en with my sin,

I look at heav'n, and long to en - ter in,

cres. molto.

But there no e - - vil thing may find a home:

p

And yet I hear a voice that bids me "Come." A - - men.

II.

So vile I am, how dare I hope to stand
 In the pure glory of that holy land?
 Before the whiteness of that throne appear?
 Yet there are hands stretch'd out to draw me near.

III.

The while I fain would tread the heavenly way,
 Evil is ever with me, day by day;
 Yet on mine ears the gracious tidings fall,
 "Repent, confess, thou shalt be loosed from all."

IV.

It is the voice of Jesus that I hear,
 His are the hands stretched out to draw me near,
 And His the blood that can for all atone,
 And set me faultless there before the throne.

V.

'Twas He who found me on the deathly wild,
 And made me heir of heaven, the Father's child,
 And day by day, whereby my soul may live,
 Gives me His grace of pardon, and will give.

VI.

Yea, Thou wilt answer for me, righteous Lord:
 Thine all the merits, mine the great reward;
 Thine the sharp thorns, and mine the golden crown;
 Mine the life won, and Thine the life laid down.

REV. S. J. STONE.

Ride on! in Majesty!

Moderato. ♩ = 60.

G. W. W. 1871.

I. Ride on! ride on in maj - es - ty! Hark!

Ben misurato.
f

all the tribes Ho - san - na cry; O Sav - iour, meek, pur-

riten. *a tempo.*
p

sue Thy road With palms and scat-ter'd garments strow'd. *Ride

mf *f*

on! ride on in maj - es - ty! (Before the Amen.) A - - men.

riten. *Lento.*

* First line repeated after each verse.

II.

Ride on! ride on in majesty!
 In lowly pomp ride on to die:
 O Christ, Thy triumphs now begin
 O'er captive death and conquer'd sin.

III.

Ride on! ride on in majesty!
 The wingèd armies of the sky
 Look down with sad and wondering eyes
 To see the approaching sacrifice.

IV.

Ride on! ride on in majesty!
 The last and fiercest strife is nigh;
 The Father on His sapphire throne
 Expects His own anointed Son.

V.

Ride on! ride on in majesty!
 In lowly pomp ride on to die;
 Bow Thy meek head to mortal pain,
 Then take, O God, Thy power, and reign.

DEAN MILMAN (1791-1868).

Who is this that comes from Edom?

Tempo giusto. ♩ = 96.

G. W. W. 1871.

1. Who is this that comes from E - dom, All His raiment

mf

This system contains the first two staves of music. The treble staff has a key signature of one flat and a common time signature. The melody begins with a half note G4, followed by quarter notes A4, Bb4, and C5, then a half note D5. The bass staff provides a harmonic accompaniment with a half note G3, followed by quarter notes A3, Bb3, and C4, then a half note D4. The lyrics '1. Who is this that comes from E - dom, All His raiment' are written below the staves. A dynamic marking of *mf* is placed below the first staff.

stain'd with blood, To the cap - tive speak - ing free - dom,

cres.

This system contains the third and fourth staves of music. The treble staff continues the melody with a half note D5, followed by quarter notes E5, F5, and G5, then a half note A5. The bass staff continues the accompaniment with a half note D4, followed by quarter notes E4, F4, and G4, then a half note A4. The lyrics 'stain'd with blood, To the cap - tive speak - ing free - dom,' are written below the staves. A dynamic marking of *cres.* is placed above the treble staff.

Bring-ing and be - stow - ing good; Glo - rious in the

f

This system contains the fifth and sixth staves of music. The treble staff continues the melody with a half note A5, followed by quarter notes B5, C6, and D6, then a half note E6. The bass staff continues the accompaniment with a half note A4, followed by quarter notes B4, C5, and D5, then a half note E5. The lyrics 'Bring-ing and be - stow - ing good; Glo - rious in the' are written below the staves. A dynamic marking of *f* is placed below the treble staff.

garb He wears, Glorious in the spoil He bears? A - men.

This system contains the seventh and eighth staves of music. The treble staff continues the melody with a half note E6, followed by quarter notes D6, C6, and B5, then a half note A5. The bass staff continues the accompaniment with a half note E5, followed by quarter notes D5, C5, and B4, then a half note A4. The lyrics 'garb He wears, Glorious in the spoil He bears? A - men.' are written below the staves. The system concludes with a double bar line.

II.

'Tis the Saviour, now victorious,
 Travelling onward in His might ;
 'Tis the Saviour ; O how glorious,
 To His people is the sight !
 Satan conquered, and the grave,
 Jesus now is strong to save.

III.

Why that blood His raiment staining ?
 'Tis the blood of many slain ;
 Of His foes there's none remaining,
 None, the contest to maintain :
 Fallen they are, no more to rise ;
 All their glory prostrate lies.

IV.

Mighty Victor, reign forever ;
 Wear the crown so dearly won ;
 Never shall Thy people, never,
 Cease to sing what Thou hast done ;
 Thou hast fought Thy people's foes ;
 Thou hast healed Thy people's woes.

REV. THOMAS KELLY (1769-1855).

There is a green hill far away.

Mesto. ♩ = 80.

G. W. W. 1883.

I. There is a green hill far a-way, With-out a cit-y

wall, Where the dear LORD was cru-ci-fied, Who died to

save us all. do. A-men, A-men.
(four endings.) (last ending.) pp

II.

We may not know, we cannot tell,
What pains He had to bear,
But we believe it was for us
He hung and suffered there.

III.

He died that we might be forgiven,
He died to make us good,
That we might go at last to heaven,
Saved by His precious blood.

IV.

There was no other good enough
To pay the price of sin,
He only could unlock the gate
Of heaven, and let us in.

V.

O, dearly, dearly has He loved,
And we must love Him too,
And trust in His redeeming blood,
And try His works to do.

Asleep in Jesus.

Andante tranquillo. ♩ = 88.

G. W. W. 1887.

1. A - sleep in Je - sus! blessed sleep!

p

cres. > From which none ev - er wakes to weep; A calm and

cres. >

un - dis - turb'd re - pose, Un - brok - en

The first system of the musical score consists of four staves. The top two staves are for the vocal parts (Soprano and Alto/Tenor/Bass), and the bottom two are for the piano accompaniment. The key signature has two flats (B-flat major). The vocal melody begins with a half note G4, followed by a quarter note A4, a quarter note B-flat4, and a half note C5. The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line in the left hand.

rit. a poco.
by the last of foes. A - - - men.

The second system of the musical score continues the composition. It also consists of four staves. The vocal parts enter with a half note G4, followed by a quarter note A4, a quarter note B-flat4, and a half note C5. The piano accompaniment provides harmonic support with a similar rhythmic pattern. The system concludes with a double bar line. The tempo marking *rit. a poco.* is placed above the first vocal staff.

II.

Asleep in Jesus! O how sweet
To be for such a slumber meet;
With holy confidence to sing
That death hath lost its painful sting!

III.

Asleep in Jesus ! peaceful rest !
Whose waking is supremely blest ;
No fear, no woe shall dim that hour
That manifests the Saviour's power.

IV.

Asleep in Jesus ! O for me
May such a blissful refuge be !
Securely shall my ashes lie,
Waiting the summons from on high.

V.

Asleep in Jesus ! far from thee
Thy kindred and their graves may be ;
But there is still a blessed sleep
From which none ever wakes to weep.

MARGARET MACKAY. 1832.

The strife is o'er.

Grandioso. ♩. = 66.

G. W. W. 1876.

1. The strife is o'er, the bat - tle done! The vic - to - ry of

f

*

life is won; The song of tri - umph has be - gun, Al - le -

FIRST CHOIR.†

ff

RESPONSE. *Full Organ.*

lu - ia! Al - le - lu - ia!

A - men.

* Basso—sing small notes (if preferred).

† *Decani and Cantoris.*

II.

The powers of Death have done their worst,
But Christ their legions hath dispersed:
Let shout of holy joy outburst,
Alleluia!

III.

The three sad days are quickly sped;
He rises glorious from the dead:
All glory to our risen Head!
Alleluia!

IV.

He closed the yawning gates of hell,
The bars from heaven's high portals fell;
Let hymns of praise His triumphs tell!
Alleluia!

V.

Lord! by the stripes which wounded Thee,
From Death's dread sting Thy servants free,
That we may live, and sing to Thee,
Alleluia!

On the Resurrection morning!

Andante con moto. ♩. = 104.

G. W. W. 1880.

mf con affetto.

I. On the Res - ur - rec - tion morn - ing,
Soul and bod - y meet a - gain; No more sor - row,
no more weep - ing, No more pain. A - men.

ad libitum.

The musical score is written for voice and piano. It consists of three systems of staves. The first system has a treble and bass staff with a key signature of two flats and a common time signature. The melody is in the treble staff, and the piano accompaniment is in the bass staff. The second system continues the melody and accompaniment. The third system concludes the piece with a double bar line. The tempo is marked 'Andante con moto' with a quarter note equal to 104 beats per minute. The dynamic marking is 'mf con affetto'. The piece is in G major (two flats) and common time. The lyrics are written below the staves, with some words aligned with specific notes. There are also some performance markings like 'ad libitum' and 'Amen'.

II.

For a space the tired body
Lies with feet toward the dawn,
Till there breaks the last and brightest
Easter morn.

III.

Here awhile they must be parted,
And the flesh its Sabbath keep,
Waiting in a holy stillness,
Wrapt in sleep.

IV.

But the soul in contemplation,
Utters earnest prayer and strong;
Breaking at the Resurrection
Into song!

V.

Soul and body reunited
Thenceforth nothing shall divide;
Waking up in Christ's own likeness
Satisfied.

VI.

O the beauty! O the gladness
Of that Resurrection day!
Which shall not, thro' endless ages,
Pass away!

VII.

On that happy Easter morning
All the graves their dead restore;
Father, sister, child and mother
Meet once more.

VIII.

To that brightest of all meetings,
Bring us, Jesus Christ, at last,
To Thy Cross, through death and judgment,
Holding fast. Amen.

REV. S. BARING-GOULD, D.D.

Rejoice, the Lord is King!

Allegro grandioso. ♩ = 63.

Adapted from HANDEL.

1. *f* Re - joice, the LORD is KING, Your Lord and King a -

The first system of music is in G major (one sharp) and common time. It features a treble and bass staff. The melody is in the treble staff, and the bass staff provides harmonic support. The tempo is marked 'Allegro grandioso' with a quarter note equal to 63 beats per minute. The dynamics start with a forte 'f' marking.

dore; Mor-tals, give thanks and sing, And tri-umph ev - er -

The second system continues the melody. The treble staff has a rest for the first measure, followed by the vocal line. The bass staff continues with the harmonic accompaniment. The dynamics change to 'ff' (fortissimo) for the final part of the system.

* FIRST CHOIR (*in unison*). RESPONSE.

TUTTI
(*in harmony*).

more: Lift up your heart, lift up your voice; Re -

The third system is marked for the First Choir in unison and Tutti in harmony. The treble staff shows the vocal line with a rest for the first measure. The bass staff has a long, sustained note in the first measure, followed by the vocal line. The dynamics are not explicitly marked for this system.

rit. a poco.

joice, a - gain I say, re - joice. A - men.

The fourth system concludes the piece. The tempo is marked 'rit. a poco.' (ritardando a poco). The treble staff has a rest for the first measure, followed by the vocal line. The bass staff provides harmonic support. The piece ends with a double bar line.

* *Decani and Cantoris.*

II.

Jesus the Saviour reigns,
 The God of truth and love :
 When He had purged our stains,
 He took His seat above :
 Lift up your heart, lift up your voice ;
 Rejoice, again I say, rejoice.

III.

His Kingdom cannot fail ;
 He rules o'er earth and heaven :
 The keys of death and hell
 Are to our Jesus given :
 Lift up your heart, lift up your voice ;
 Rejoice, again I say, rejoice.

IV.

He sits at God's right hand
 Till all His foes submit,
 And bow to His command
 And fall beneath His feet :
 Lift up your heart, lift up your voice ;
 Rejoice, again I say, rejoice. Amen.

REV. CHARLES WESLEY (1708-1788).

Gracious Spirit, Holy Ghost.

Soave. ♩ = 96. G. W. W. 1882.

cres.

mp

I. Gra-cious Spir-it, Ho-ly Ghost, Taught by Thee we

cov-et most Of Thy gifts at Pen-te-cost,

f

allargando.

Ho-ly, heav'n-ly Love. A . . . men.

II.

Love is kind, and suffers long,
 Love is meek, and thinks no wrong,
 Love than death itself more strong;
 Therefore, give us Love.

III.

Prophecy will fade away,
 Melting in the light of day;
 Love will ever with us stay;
 Therefore, give us Love.

IV.

Faith will vanish into sight;
 Hope be emptied in delight;
 Love in heaven will shine more bright;
 Therefore, give us Love.

V.

Faith and Hope and Love we see
 Joining hand in hand agree;
 But the greatest of the three,
 And the best, is Love.

VI.

From the overshadowing
 Of Thy gold and silver wing,
 Shed on us, who to Thee sing,
 Holy, heavenly Love.

TO

The Misses PATTESON.

*Thrice Holy!**Tempo giusto.* ♩ = 76.

G. W. W. 1880.

1. Ho - ly, ho - ly, ho - ly, Lord God of hosts, e -

p *f*

The first system of the musical score for 'Thrice Holy!'. It features a vocal line and a piano accompaniment. The vocal line is in treble clef with a common time signature (C). The piano accompaniment is in bass clef with a common time signature (C). The tempo is marked 'Tempo giusto' with a quarter note equal to 76 beats. The dynamics are marked 'p' (piano) and 'f' (forte). The lyrics are '1. Ho - ly, ho - ly, ho - ly, Lord God of hosts, e -'.

SOLI (or TUTTI).

ter - nal King, By the heav'ns and earth a - dor'd;

mf *cres.*

The second system of the musical score. It features a vocal line and a piano accompaniment. The vocal line is in treble clef with a common time signature (C). The piano accompaniment is in bass clef with a common time signature (C). The tempo is marked 'Tempo giusto' with a quarter note equal to 76 beats. The dynamics are marked 'mf' (mezzo-forte) and 'cres.' (crescendo). The lyrics are 'ter - nal King, By the heav'ns and earth a - dor'd;'. The section is marked 'SOLI (or TUTTI)'.

TUTTI. >

dim. An - gels and arch - an - gels sing, *f* Chant-ing ev - er -

dim. *f*

last - ing - ly ... To the bless-ed Trin - i - ty.

p *p*

§ Last ending.

A - men.

f After four verses. After the fifth verse.

II.

Thousands, tens of thousands, stand,
 Spirits blest, before Thy throne,
 Speeding thence at Thy command;
 And when Thy command is done,
 Singing everlastingly
 To the blessed Trinity.

III.

Cherubim and seraphim
 Veil their faces with their wings;
 Eyes of angels are too dim
 To behold the King of kings,
 While they sing eternally
 To the blessed Trinity.

IV.

Thee, apostles, prophets, Thee,
 Thee, the noble martyr band,
 Praise with solemn jubilee;
 Thee the Church in every land;
 Singing everlastingly
 To the blessed Trinity.

V.

Alleluia! Lord, to Thee,
 Father, Son, and Holy Ghost,
 Three in One, and One in Three,
 Join we with the heavenly host,
 Singing everlastingly
 To the blessed Trinity.

TO

Mr. and Mrs. DANIEL T. HOAG.

*Another six days' work is done.**Andante con moto.* ♩ = 84.*Adapted from an old English Air.*

1. An - oth - er six days' work is done, An - oth - er

mp dolce

The first system of the musical score is in 3/4 time. It features a treble and bass staff. The melody is in the treble staff, and the accompaniment is in the bass staff. The tempo is marked 'Andante con moto' with a quarter note equal to 84 beats per minute. The dynamics are marked 'mp dolce'.

Lord's Day has be - gun; Re - turn, my soul, en -

cres.

The second system continues the melody and accompaniment. The dynamics are marked 'cres.' (crescendo).

joy thy rest, Im - prove the hours thy God hath blest.

The third system continues the melody and accompaniment.

SOLO, (or all SOPRANI).

This day may our de - vo - tion rise, As

cres.

ACCOMP. *pp*

mp

The fourth system features a solo part for Soprani and an accompaniment. The solo part is marked 'SOLO, (or all SOPRANI)' and 'cres.' (crescendo). The accompaniment is marked 'ACCOMP. pp' (pianissimo) and 'mp' (mezzo-piano). The dynamics for the solo part are marked 'cres.' and for the accompaniment 'mp'.

dim. e riten.

grate - - ful in - - cense to the skies;

dim. e riten.

TUTTI. a tempo. *cres.*

And Heav'n that sweet re - pose be - stow, Which

riten. *Lento.*

none but they that feel it know. A - - men.

II.

This peaceful calm within the breast,
Is the sure pledge of heavenly rest;
Which for the Church of God remains,
The end of cares, the end of pains.
In holy duties let the day,
In holy pleasures pass away;
How sweet a Sabbath thus to spend,
In hope of one that ne'er shall end!

Far from my thoughts, vain world.

Commodo. ♩ = 92.

G. W. W. 1855.

I. Far from my thoughts, vain world, be-gone; Let my re-

SOLO (or all SOPRANI).

lig - ious hours a - lone : From flesh and sense I would be

Tutti. a tempo. riten.

rallent.

free, . . And hold com-mun-ion, Lord, with Thee. A - men.

II.

III.

My heart grows warm with holy fire, When I can say that God is mine,
And kindles with a pure desire When I can see Thy glories shine,
To see Thy grace, to taste Thy love, I'll tread the world beneath my feet,
And feel Thine influence from above. And all that men call rich and great.

IV.

Send comfort down from Thy right hand,
To cheer me in this barren land;
And in Thy temple let me know
The joys that from Thy presence flow.

Hark! the sound of holy voices.

Allegro non troppo. ♩ = 104.
(*Alla Marcia.*)

G. W. W. 1880.

mf

1. Hark! the sound of ho - ly voic-es, Chant-ing o'er the

mf

Accom. quasi stacc.

crys - tal sea, Al - le - lu - ia! al - le - lu - ia!

cres.

cres.

Al - le - lu - ia! Lord, to Thee: Mul - ti - tude, which

f

piu lento. *cres. molto.* *a tempo.*

none can number, Like the stars in glo - ry stands,.....

mp

2/4

ral - - len - -

f

Clothed in white ap - par - el, hold - ing Palms of vic - t'ry

f a tempo *ral - - len - -*

tan - do. a tempo. piu lento.

in their hands. A - men. A - - - men. ...

tan - do. piu lento.

(This first Amen can be omitted.)

II.

Patriarch, and holy Prophet,
 Who prepared the way of Christ,
 King, Apostle, Saint, Confessor,
 Martyr and Evangelist,
 Sainly maiden, godly matron,
 Widows who have watched to prayer,
 Joined in holy concert, singing
 To the Lord of all, are there.

III.

They have come from tribulation,
 And have wash'd their robes in blood,
 Wash'd them in the blood of Jesus;
 Tried they were, and firm they stood;
 Mock'd, imprison'd, stoned, tormented,
 Sawn asunder, slain with sword,
 They have conquer'd death and Satan
 By the might of Christ the Lord.

IV.

Marching with Thy cross their banner,
 They have triumph'd, following
 Thee, the Captain of salvation,
 Thee, their Saviour and their King;
 Gladly, Lord, with Thee they suffer'd;
 Gladly, Lord, with Thee they died;
 And by death to life immortal
 They were born and glorified.

V.

Now they reign in heavenly glory,
 Now they walk in golden light,
 Now they drink, as from a river,
 Holy bliss and infinite:
 Love and peace they taste forever,
 And all truth and knowledge see
 In the beatific vision
 Of the blessèd Trinity.

BISHOP WORDSWORTH (1807-1885).

To R. H. W.

*Bread of the world.**Larghetto.* ♩ = 88.

G. W. W. 1870.

1. Bread of the world, in mer - cy brok - en,

p

Wine of the soul, in mer - cy shed, . . .

By whom the words of life were spok - en,

And in whose death our sins are dead ; A - men.

ritenuto.

II.

Look on the heart by sorrow broken,
 Look on the tears by sinners shed,
 And be Thy feast to us the token
 That by Thy grace our souls are fed.

BISHOP HEBER (1783-1826.)

Jesus, I my cross have taken.

Andante divoto. ♩ = 72.

G. W. W. 1853.

SOLO (or TUTTI).

1. Je - sus, I my cross have tak - en, All to

mf

mf Tenuto il canto.

This system contains the first vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of two flats and a common time signature. The piano accompaniment is in bass clef. The lyrics are '1. Je - sus, I my cross have tak - en, All to'.

leave and fol - low Thee; Des - ti - tute, de -

This system contains the second vocal line and piano accompaniment. The vocal line continues the melody from the first system. The piano accompaniment provides harmonic support. The lyrics are 'leave and fol - low Thee; Des - ti - tute, de -'.

spised, for - sak - en, Thou from hence my all shalt be :

TUTTI.

dim.

Per - ish *cres.* ev - ery fond am - bi - tion, All I've sought, or *cres.*

mp

mp

cres.

dim.

hoped, or known; Yet how rich is my con - di - tion !

mf

mf

God and heav'n are still my own. A - - - men.

II.

Man may trouble and distress me,
 'Twill but drive me to Thy breast;
 Life with trials hard may press me,
 Heaven will bring me sweeter rest.
 O 'tis not in grief to harm me,
 While Thy love is left to me;
 O 'twere not in joy to charm me,
 Were that joy unmix'd with Thee.

III.

Take, my soul, thy full salvation;
 Rise o'er sin, and fear, and care;
 Joy to find in every station
 Something still to do or bear:
 Think what Spirit dwells within thee;
 What a Father's smile is thine;
 What a Saviour died to win thee;
 Child of heaven, shouldst thou repine?

IV.

Haste then on from grace to glory,
 Arm'd by faith, and wing'd by prayer;
 Heaven's eternal day's before thee,
 God's own hand shall guide thee there.
 Soon shall close thy earthly mission,
 Swift shall pass thy pilgrim days;
 Hope soon change to glad fruition,
 Faith to sight, and prayer to praise.

Hospital Sunday Hymn.*

Andante con espressione. ♩ = 92.

G. W. W. 1883.

1. Fa - ther, who mak'st Thy suf-f'ring sons Thy min - is -

mp

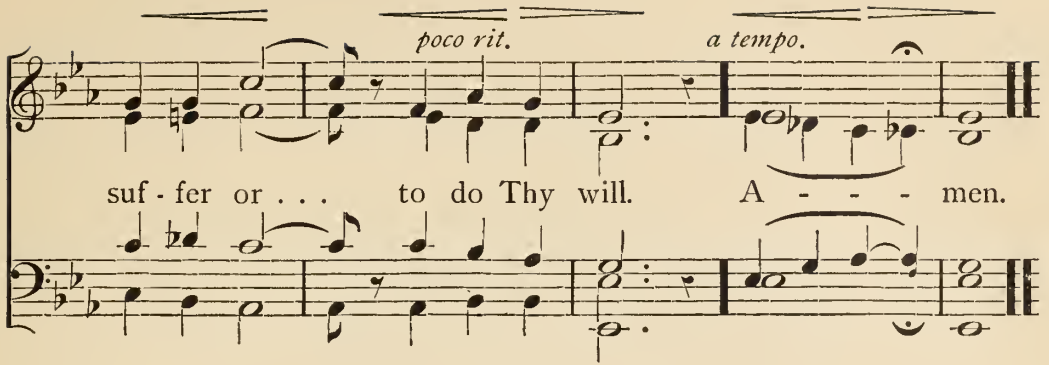
ters to strong - er ones, To light love's ho - ly

flame with-in, De - pos - ing self, a - bas - ing sin,

mp

Oh, teach . . my soul, con - fid - ing still, To

* By permission of the "Hospital Saturday and Sunday Association," of New York City.



II.

If in this world of mystery,
 Unequal favors fall on me,
 While brothers, better far than I,
 Are called to languish or to die,
 Help me in turn their ills to share,
 Their wounds to heal, their load to bear.

III.

Blest is their task, 'mid human woe
 Thy gifts on others who bestow;
 For suffering lies at plenty's door,
 And God appeals when cries the poor.
 His law ordains, for all that live,
 What sorrow lacks let mercy give.

IV.

The day shall come when veils remove,
 And all shall see that God is Love.
 Then He himself all tears shall dry,
 And show of pain the reason why,
 And theirs shall be the great reward
 Who in His poor beheld their Lord.

RT. REV. A. CLEVELAND COXE, D.D., LL.D.

When through the torn sail.*

Allegro Agitato. ♩ = 116.

G. W. W. 1865.

1. When thro' the torn sail the wild tem - pest is

f

stream-ing, When o'er the dark wave the red light-nig is

gleaming, Nor hope lends a ray the poor sea-man to

piu lento. *dolente.*

cher - ish, We fly to our Mak-er, "Save, Lord, or we

mp

* By permission of Messrs. WM. A. POND & Co.

per - ish." *After first and second verses only.* A - men. *Organ.*

II.

O Jesus, once rock'd on the breast of the billow,
 Aroused by the shriek of despair from Thy pillow,
 Now seated in glory, the mariner cherish,
 Who cries in his anguish, "Save, Lord, or we perish."

III.

And oh ! when the whirlwind of passion is raging,
 When sin in our hearts its wild warfare is waging
 Then send down Thy Spirit Thy ransom'd to cherish,
 Rebuke the destroyer : "Save, Lord, or we perish."

BISHOP HEBER (1783-1826).

Come, my soul, thou must be waking.

G. W. W. 1886.

Vivace. ♩ = 120.

1. Come, my soul, thou must be wak - ing, Now is break - ing

f

This system contains the first vocal entry and piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The piano accompaniment is in bass clef with the same key signature and time signature. The tempo is marked 'Vivace' with a quarter note equal to 120 beats. The first vocal line begins with a forte 'f' dynamic. The piano accompaniment features a series of chords and moving lines in both hands.

O'er the earth an - oth - er day : Come to Him who made this splendor,

f

This system contains the second vocal entry and piano accompaniment. The vocal line continues in the same treble clef, key signature, and time signature. The piano accompaniment continues in the same bass clef, key signature, and time signature. The second vocal line begins with a forte 'f' dynamic. The piano accompaniment features a series of chords and moving lines in both hands, with some notes marked with accents (>).

rit. a poco.

See thou ren-der All thy fee-ble strength can pay. A - men.

II.

Gladly hail the sun returning :
 Ready burning
 Be the incense of thy powers :
 For the night is safely ended ;
 God hath tended
 With His care thy helpless hours.

III.

Pray that He may prosper ever
 Each endeavor,
 When thine aim is good and true ;
 But that He may ever thwart thee,
 And convert thee,
 When thou evil wouldst pursue.

IV.

Think that He thy ways beholdeth,
 He unfoldeth
 Every fault that lurks within ;
 He the hidden shame glossed over
 Can discover,
 And discern each deed of sin.

V.

Mayest thou on life's last morrow,
 Free from sorrow,
 Pass away in slumber sweet ;
 And, released from death's dark sadness,
 Rise in gladness,
 That far brighter Sun to greet.

VI.

Only God's free gifts abuse not,
 Light refuse not,
 But His Spirit's voice obey ;
 Thou with Him shalt dwell, beholding
 Light enfolding
 All things in unclouded day.

VII.

Glory, honor, exaltation,
 Adoration,
 Be to the eternal One :
 To the Father, Son, and Spirit
 Laud and merit,
 While unending ages run.

Sweet Saviour.

Andante con moto. ♩ = 63.

G. W. W. 1869.

I. Sweet Saviour, bless us ere we go: Thy word in -

to our minds in-stil; And make our luke-warm hearts to glow

With low-ly love and fervent will. Thro' life's long day and death's dark

night, O gen-tle Je-sus, be our light. A - men.

II.

The day is gone, its hours have run,
 And Thou hast taken count of all,
 The scanty triumphs grace hath won,
 The broken vow, the frequent fall.
 Through life's long day and death's dark night,
 O gentle Jesus, be our light.

III.

Grant us, dear Lord, from evil ways
 True absolution and release ;
 And bless us, more than in past days,
 With purity and inward peace.
 Through life's long day and death's dark night,
 O gentle Jesus, be our light.

IV.

Labor is sweet, for Thou hast toil'd ;
 And care is light, for Thou hast cared ;
 Ah! never let our works be soil'd
 With strife, or by deceit ensnared.
 Through life's long day and death's dark night,
 O gentle Jesus, be our light.

V.

For all we love, the poor, the sad,
 The sinful, unto Thee we call ;
 O let Thy mercy make us glad ;
 Thou art our Jesus, and our all.
 Through life's long day and death's dark night,
 O gentle Jesus, be our light.

IV.

Sweet Saviour, bless us ; night is come ;
 Through night and darkness near us be ;
 Good angels watch about our home,
 And we are one day nearer Thee.
 Through life's long day and death's dark night,
 O gentle Jesus, be our light.

TO

MR. CORNELIUS VANDERBILT.

*Softly now the light of day.**Andantino.* ♩ = 76.*Adapted from REINECKE,*

1. Soft - ly now the light of day Fades up - on my

mp

This system contains the first two staves of music. The treble staff has a key signature of one sharp (F#) and a 3/4 time signature. The bass staff has a key signature of one flat (Bb) and a 4/4 time signature. The melody in the treble staff features a triplet of eighth notes on the word 'light' and another triplet on 'Fades'. The bass staff provides a harmonic accompaniment with eighth and sixteenth notes.

sight a - way ; Free from care, from la - bor free,

fz

This system contains the next two staves of music. The treble staff continues the melody with a triplet on 'la'. The bass staff continues the accompaniment, featuring a triplet on 'free'.

cres. Lord, I would com - mune with Thee : Thou, whose all - per -

mf

This system contains the next two staves of music. The treble staff begins with a crescendo marking. The melody in the treble staff has a triplet on 'per'. The bass staff continues the accompaniment.

vad - ing eye Naught es - capes, with - out, with - in,

p

This system contains the final two staves of music. The treble staff continues the melody. The bass staff continues the accompaniment, starting with a piano (*p*) marking.

Par-don each in - fir - mi - ty, O - pen fault, and

a poco.
dim.

* REFRAIN. *tempo.*

se - cret sin. Soft - ly now the light of day

Fades up - on my sight a - way; Soft - ly now the

morendo.

Lento.

light of day, Fades up - on my sight a - way. A - - men.

II.

Soon for me the light of day
Shall forever pass away;
Then, from sin and sorrow free,
Take me, Lord, to dwell with Thee.

Thou who, sinless, yet hast known
All of man's infirmity;
Then, from Thine eternal throne,
Jesus, look with pitying eye.

* After each verse.

RT. REV. GEORGE W. DOANE, D.D., LL.D. (1799-1859).

The sun is sinking fast.

Commodo. ♩ = 65.

G. W. W. 1875.

p The sun is sink-ing fast, The day - light dies; Let

cres. love a - wake, a - wake, And pay her eve-ning sac - ri -

piu lento. fice. As Christ up - on the cross, His head in -

mf

cres. clined, And to His Fa-ther' shands His part-ing soul re -

ritenuto.

a tempo.

signed; So now, her-self, my soul Would whol-ly

mf

give In-to His sa-cred charge, In whom all spir-its

lento.

live; So now be-neath His eye Would calm-ly

mp

Ped.

a tempo.

rest, With-out a wish, a wish or thought A-bid-ing in the

p

poco piu lento.

breast; Save that His will be done, What - e'er be -

mp

rit. a poco.

tide; Dead to her - self, and dead In Him to all be -

tempo.

side. Thus would I live : yet now Not I, but

mf

*cres.**ral - - len - tan -*

He, In all His pow'r and love, Henceforth a-live, a - live in

- do.

Lento maestoso. ♩ = 50.

me. *f* Organ. *ff* ONE SA - CRED

Voices in unison.

TRIN - I - TY! ONE LORD DI - VINE! May I be ev - er

Ped.

ral - len - tan - do.

His, And He for - ev - er, ev - er mine. A - men.

Voices in harmony. *p* *Ped.*

Latin. Tr. EDWARD CASWELL (1814 —).

Just as I am.

Con espressione. ♩ = 92.

G. W. W. 1871.

First system of musical notation. Treble and bass staves. The treble staff has a key signature of one flat (Bb) and a common time signature (C). The melody begins with a half note G4, followed by a quarter note A4, a quarter note Bb4, and a half note C5. The bass staff provides a harmonic accompaniment with a half note G2, a half note Bb2, and a half note C3. The lyrics '1. Just as I am, with - out one plea, But that Thy blood was' are written below the treble staff. The dynamic marking *mp* is placed below the first measure, and *cres.* is placed above the fourth measure.

Second system of musical notation. Treble and bass staves. The melody continues with a half note D5, a half note E5, and a half note F5. The bass staff continues with a half note G2, a half note Bb2, and a half note C3. The lyrics 'shed for me, And that Thou bidd'st me come to Thee, O' are written below the treble staff. The dynamic marking *f* is placed above the first measure of the second system.

Third system of musical notation. Treble and bass staves. The melody concludes with a half note G5, a half note F5, and a half note E5. The bass staff concludes with a half note G2, a half note Bb2, and a half note C3. The lyrics 'Lamb of God, I come. (Before the Amen.) A - men.' are written below the treble staff. The dynamic marking *mp* is placed below the first measure of the third system.

II.

Just as I am,—and | waiting not
To rid my soul of | one dark blot,
To Thee, whose blood can | cleanse each spot,
O Lamb of God, I come.

III.

Just as I am,—though | toss'd about
With many a conflict, | many a doubt,
Fightings and fears with-| in, without,
O Lamb of God, I come.

IV.

Just as I am,—poor, | wretched, blind—
 Sight, riches, healing | of the mind,
 Yes, all I need, in | Thee to find,
 O Lamb of God, I come.

V.

Just as I am,—Thou | wilt receive,
 Wilt welcome, pardon, | cleanse, relieve ;
 Because Thy promise | I believe,
 O Lamb of God, I come.

VI.

Just as I am,—Thy | love unknown
 Has broken every | barrier down ;
 Now to be Thine, yea, | Thine alone,
 O Lamb of God, I come.

CHARLOTTE ELLIOT, 1866.

Jesus, lover of my soul.

Larghetto. ♩ = 72.

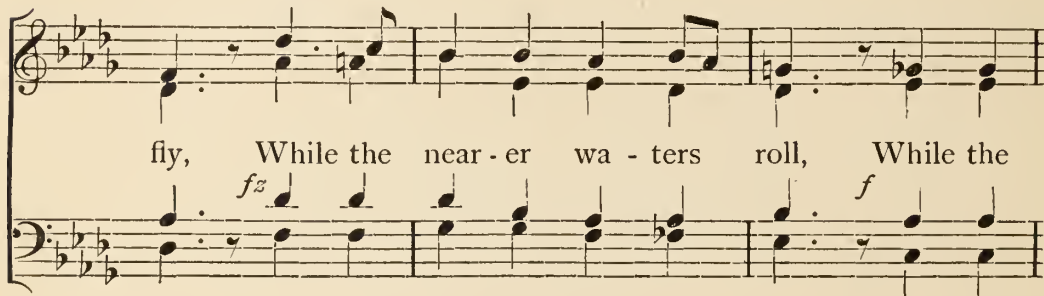
Adapted from REINECKE.

p e legato.



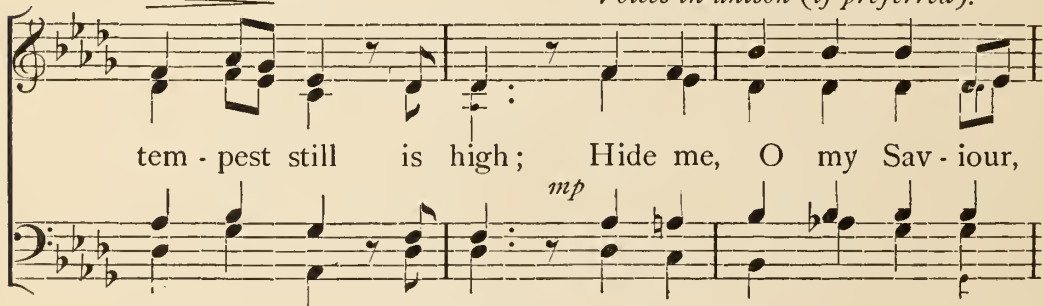
i. Je - sus, lov - er of my soul, Let me to Thy bo - som

cres.



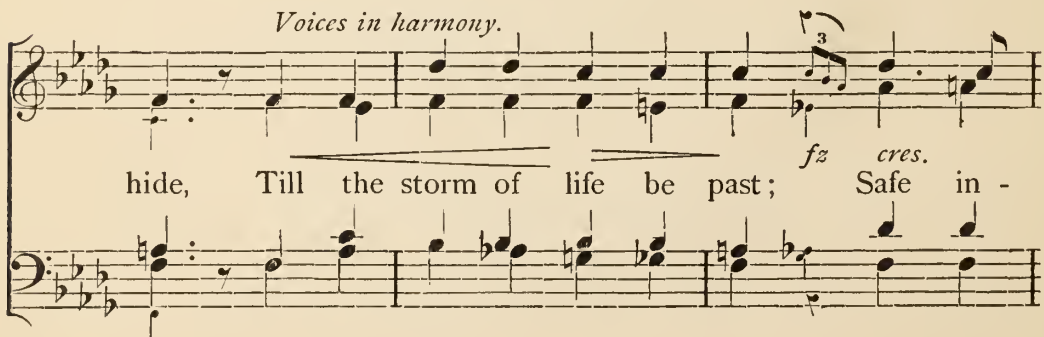
fly, While the near - er wa - ters roll, While the

Voices in unison (if preferred).



tem - pest still is high; Hide me, O my Sav - iour,

Voices in harmony.



hide, Till the storm of life be past; Safe in -

Jesus, Lover of my Soul.

H Y M N.

Key of F.

Music Arranged from

MENDELSSOHN,

And Inscribed to

Robbins Battell,

By

E. M. B.

PUBLISHED BY
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Jesus, Lover of my Soul.

Soprano.
Alto.

Je - sus, Lov - er of my soul, Let me to Thy bo - som fly, While the

Tenor.
Bass.

bil - lows near me roll, While the tem - pest still is high, While the tem - pest

still is high. Hide me, O my Sav-iour, hide, Till the storm of life is

past; Safe in - to the ha - ven guide,— Oh, re - ceive my soul at last!

II.

Other refuge have I none,
Hangs my helpless soul on Thee ;
Leave, oh ! leave me not alone,
Still support and comfort me.
All my trust on Thee is stayed,
All my help from Thee I bring ;
Cover my defenceless head
With the shadow of Thy Wing.

III.

Thou, O Christ, art all I want ;
More than all in Thee I find :
Raise the fallen, cheer the faint,
Heal the sick, and lead the blind.
Just and holy is Thy name ;
I am all unrighteousness ;
False and full of sin I am,
Thou art full of truth and grace.

IV.

Plenteous grace with Thee is found
Grace to cover all my sin :
Let the healing streams abound,
Make and keep me pure within.
Thou of Life the fountain art :
Freely let me take of Thee :
Spring Thou up within my heart,
Rise to all eternity.

Charles Wesley, 1740.



Tardo.

to the haven guide, O receive my soul at last. A - men.

dim.

II.

Other refuge have I none,
 Hangs my helpless soul on Thee;
 Leave, ah! leave me not alone,
 Still support and comfort me:
 All my trust on Thee is stay'd;
 All my help from Thee I bring;
 Cover my defenceless head
 With the shadow of Thy wing.

III.

Plenteous grace with Thee is found,
 Grace to cover all my sin;
 Let the healing streams abound,
 Make and keep me pure within:
 Thou of life the fountain art,
 Freely let me take of Thee:
 Spring Thou up within my heart,
 Rise to all eternity.

REV. CHARLES WESLEY (1708-1788).

TO

Miss SUSAN B. SCHENCK.

*Jesus, my Saviour!**Semplice.* ♩ = 88.

G. W. W. 1876.

I. Je - sus, my Sav - iour! look on me, For I am
 wear - y and op - prest; I come to cast my -
 self on Thee; Thou art my Rest. A - - - men.

II.

Look down on me, for I am weak,
 I feel the toilsome journey's length;
 Thine aid omnipotent I seek:
 Thou art my Strength.

III.

I am bewilder'd on my way,
 Dark and tempestuous is the night;
 O send Thou forth some cheering ray;
 Thou art my Light.

IV.

When Satan flings his fiery darts,
 I look to Thee ; my terrors cease ;
 Thy cross a hiding-place imparts :
 Thou art my Peace.

V.

Standing alone on Jordan's brink,
 In that tremendous latest strife,
 Thou wilt not suffer me to sink :
 Thou art my Life.

VI.

Thou wilt my every want supply,
 E'en to the end, whate'er befall ;
 Through life, in death, eternally,
 Thou art my All.

REV. JOHN ROSS MACDUFF, D.D., about 1856.

The Mercy-seat.

Andante con moto. ♩ = 84.

Adapted from an old English Air.

1. From ev - 'ry storm - y wind that blows, From ev - 'ry

mp dolce.

swell - ing tide of woes, There is a calm, a

cres.

sure re - treat: 'Tis found be - neath the mer - cy - seat.

SOLO, (or all SOPRANI).

cres.

There is a place where Je - sus sheds The

ACCOMP. *pp*

cres.

mp

dim. e riten.

oil of glad - ness on our heads—

dim. e riten.

TUTTI. a tempo. *cres.*

A place than all be - side more sweet; It

riten. *Lento.*

is the blood-stain'd mer - cy - seat. A - - men.

II.

There is a spot where spirits blend,
 Where friend holds fellowship with friend;
 Though sunder'd far, by faith they meet
 Around one common mercy-seat.
 There, there, on eagles' wings we soar,
 And time and sense seem all no more;
 And heaven comes down, our souls to greet,
 And glory crowns the mercy-seat.

O for a closer walk with God.

Andante con moto. ♩ = 104.

G. W. W. 1855.

1. O for a clos - er walk with God, A calm and

mp e sostenuto. *p*

SOPRANO SOLO, (or TUTTI).

heav'n - ly frame; A light to shine up - on the

mp *cres.*

TUTTI. road That leads me to the Lamb. A . . . men.

p

II.

Return, O holy Dove, return,
Sweet messenger of rest;
I hate the sins that made Thee mourn,
And drove Thee from my breast.

III.

The dearest idol I have known,
Whate'er that idol be,
Help me to tear it from Thy throne,
And worship only Thee.

IV.

So shall my walk be close with God,
Calm and serene my frame;
So purer light shall mark the road
That leads me to the Lamb.

WILLIAM COWPER (1731-1800).

Father, what'e'er of earthly bliss.

Tranquillo. ♩ = 88.

G. W. W. 1852.

I. Fa-ther, what-e'er of earth - ly bliss Thy sov'-reign
will de - nies, Ac-cept-ed at Thy throne of
grace Let this pe - ti - tion rise. A - men.

II.

Give me a calm and thankful heart,
From every murmur free;
The blessings of Thy grace impart,
And let me live to Thee.

III.

Let the sweet hope that Thou art mine
My path of life attend:
Thy presence through my journey shine,
And crown my journey's end.

ANNE STEELE (1716-1778).

TO THE

Rev. WILLIAM R. HUNTINGTON, D.D.

*In the hour of trial.**Andante dolente.* ♩ = 60.

G. W. W. 1879.

1. In the hour of tri - al, Je-sus, plead for me; Lest by base de-

SOPRANI & CONTRALTI, *in unison.*

ni - al I de-part from Thee; When Thou see'st me wav-er,

TUTTI, *in harmony.*

With a look re - call, Nor for fear or fa - vor

Suf-fer me to fall. A - men. A - men.

II.

With forbidden pleasures
 Would this vain world charm ;
 Or its sordid treasures
 Spread to work me harm ;
 Bring to my remembrance
 Sad Gethsemane,
 Or, in darker semblance,
 Cross-crown'd Calvary.

III.

Should Thy mercy send me
 Sorrow, toil, and woe ;
 Or should pain attend me
 On my path below ;
 Grant that I may never
 Fail Thy hand to see ;
 Grant that I may ever
 Cast my care on Thee.

IV.

When my last hour cometh,
 Fraught with strife and pain,
 When my dust returneth
 To the dust again :
 On Thy truth relying,
 Through that mortal strife,
 Jesus, take me, dying,
 To eternal life.

JAMES MONTGOMERY (1771-1854).

IN MEMORIAM—Mrs. W. F. M.

*Jesus, the very thought of Thee.**Tranquillo.* ♩ = 84.

G. W. W. 1880.

I. JE - SUS, the ve - ry thought of Thee With sweet-ness fills the

breast; But sweet-er far Thy face to see, And in Thy presence

rest, And in Thy pres - ence rest. A - - - - men.

II.

No voice can sing, no heart can frame,
 Nor can the memory find,
 A sweeter sound than Jesus' name,
 The Saviour of mankind.

* Tenore, sing small notes if preferred.

III.

O hope of every contrite heart,
 O joy of all the meek,
 To those who fall, how kind Thou art!
 How good to those who seek!

IV.

But what to those who find? Ah! this
 Nor tongue nor pen can show;
 The love of Jesus, what it is
 None but His loved ones know.

V.

Jesus, our only joy be Thou,
 As Thou our prize wilt be;
 In Thee be all our glory now,
 And through eternity.

ST. BERNARD, A.D. 1120. *Tr.* REV E. CASWALL, 1848.

My God, I love Thee!

Moderato. ♩ = 116.

G. W. W. 1880.

mf Con fervore. *fz*

1. My God, I love Thee— not be - cause I

Organ.

cres. agitato sino al fine.

hope for heav'n there - by; Nor yet be - cause if

I love not I must for - ev - er die. A - - men.

fz

II.

† But, O my Jesus, Thou didst me
 Upon the cross embrace;
 For me didst bear the nails and spear,
 And manifold disgrace,

* Basso, sing small notes, if preferred.

† Connect 2d & 3d, also 4th & 5th verses (*tempo giusto*).

III.

And griefs and torments numberless,
 And sweat of agony,
 E'en death itself; and all for me
 Who was Thine enemy.

IV.

Then why, O blessed Jesus Christ,
 Should I not love Thee well?
 Not for the hope of winning heaven,
 Nor of escaping hell;

V.

Not with the hope of gaining aught;
 Not seeking a reward;
 But as Thyself hast lovèd me,
 O ever-loving Lord!

VI.

E'en so I love Thee, and will love,
 And in Thy praise will sing;
 Solely because Thou art my God,
 And my eternal King.

S. FRANCIS XAVIER (1506-1552). *Tr.* REV. E. CASWALL, 1849.

* *Breast the wave, Christian.*

Allegro non troppo. ♩ = 80.

G. W. W. 1871.

1. Breast the wave, Chris - tian, When it is strong - est ;
f energico.

The first system of music is in 4/4 time, key of B-flat major. It consists of a treble and bass staff. The melody is in the treble staff, starting with a quarter note G4, followed by a dotted quarter note A4, and then a half note Bb4. The bass staff provides a harmonic accompaniment with chords and moving lines. The lyrics '1. Breast the wave, Chris - tian, When it is strong - est ;' are written below the treble staff, with the dynamic marking *f energico.* below the first line.

Watch for day, Chris - tian, When the night's long - est ;

The second system of music continues the melody and accompaniment. The lyrics 'Watch for day, Chris - tian, When the night's long - est ;' are written below the treble staff.

On - ward and on - ward still Be thine en-deav - or ; The
mf *cres.*

The third system of music continues the melody and accompaniment. The lyrics 'On - ward and on - ward still Be thine en-deav - or ; The' are written below the treble staff. The dynamic marking *mf* is below the first line, and *cres.* is below the second line.

rall. molto.
rest that re - main - eth Will be for ev - er.
ff

The fourth system of music concludes the piece. The tempo marking *rall. molto.* is above the first line. The lyrics 'rest that re - main - eth Will be for ev - er.' are written below the treble staff. The dynamic marking *ff* is below the second line.

* By permission of the Rev. J. IRELAND TUCKER, D.D., Editor of "Tunes Old and New," adapted to the Hymnal.

2. Fight the fight, Chris - tian, Je - sus is o'er thee ;
 3. Lift thine eye, Chris - tian, Just as it clos - eth ;

energico.
f

Run the race, Chris - tian, Heav'n is be - fore thee ;
 Raise thy heart, Chris - tian, Ere it re - pos - eth ;

He who hath prom - is - ed Fal - ter - eth nev - er ;
 Thee from the love of Christ Noth - ing shall sev - er ;

mf *cres.*

ral. molto.
a tempo.

He who hath lov'd so well, Lov-eth for - ev - er.
 And, when thy work is done, Praise Him for-ev-er. A - - - men.

f *ff*

There is a blessed home.

Con espressione. ♩ = 72.

G. W. W. 1886.

mp 1. There is a blessed home *cres.* Be - yond this land of woe, Where

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. It contains four measures of music, with the first and third measures featuring a half note and the second and fourth measures featuring a quarter note. The lower staff is in bass clef with the same key signature and time signature, also containing four measures of music, with the first and third measures featuring a half note and the second and fourth measures featuring a quarter note. The lyrics '1. There is a blessed home' are under the first two measures, 'Be - yond this land of woe,' under the next two, and 'Where' under the final measure.

mf trials never come, Nor tears of sorrow flow; Where

The second system of music consists of two staves. The upper staff is in treble clef with a key signature of three flats and a common time signature. It contains four measures of music, with the first and third measures featuring a half note and the second and fourth measures featuring a quarter note. The lower staff is in bass clef with the same key signature and time signature, also containing four measures of music, with the first and third measures featuring a half note and the second and fourth measures featuring a quarter note. The lyrics 'trials never come, Nor tears of sorrow flow; Where' are under the four measures.

cres. sempre. faith is lost in sight, And patient hope is crown'd, And

The third system of music consists of two staves. The upper staff is in treble clef with a key signature of three flats and a common time signature. It contains four measures of music, with the first and third measures featuring a half note and the second and fourth measures featuring a quarter note. The lower staff is in bass clef with the same key signature and time signature, also containing four measures of music, with the first and third measures featuring a half note and the second and fourth measures featuring a quarter note. The lyrics 'faith is lost in sight, And patient hope is crown'd, And' are under the four measures.

piu lento. everlasting light Its glo-ry throws a-round. A - - men.

The fourth system of music consists of two staves. The upper staff is in treble clef with a key signature of three flats and a common time signature. It contains four measures of music, with the first and third measures featuring a half note and the second and fourth measures featuring a quarter note. The lower staff is in bass clef with the same key signature and time signature, also containing four measures of music, with the first and third measures featuring a half note and the second and fourth measures featuring a quarter note. The lyrics 'everlasting light Its glo-ry throws a-round. A - - men.' are under the four measures. The system ends with a double bar line.

II.

There is a land of | peace,
 Good angels know it | well;
 Glad songs that never | cease
 Within its portals | swell;
 Around its glorious | throne
 Ten thousand saints | adore
 Christ, with the Father | One,
 And Spirit, evermore.

III.

O joy all joys be-| yond,
 To see the Lamb Who | died,
 And count each sacred | wound
 In hands and feet and | side;
 To give to Him the | praise
 Of every triumph | won,
 And sing through endless | days
 The great things He hath done.

IV.

Look up, ye saints of | God,
 Nor fear to tread be-| low,
 The path your Saviour | trod
 Of daily toil and | woe;
 Wait but a little | while
 In uncomplaining | love,
 His own most gracious | smile
 Shall welcome you above.

Guide me, O Thou great Jehovah.

Andante con moto. ♩ = 100.

G. W. W. 1884.

1. Guide me, O Thou great Je - ho - vah, Pil-grim thro' this
mezzo.

bar - ren land; I am weak, but Thou art might-y;

Hold me with Thy pow'r - ful hand: Bread of heav - en,

dim. rit. a poco.
Feed me now and ev - er - - more. A - men.

II.

Open now the crystal fountain,
Whence the healing streams do flow ;
Let the fiery cloudy pillar
Lead me all my journey through :
Strong deliverer,
Be Thou still my strength and shield.

III.

When I tread the verge of Jordan,
Bid my anxious fears subside,
Death of death and hell's destruction,
Land me safe on Canaan's side :
Songs of praises
I will ever give to Thee.

WILLIAM WILLIAMS (1717-1791).

Lead us, heavenly Father.

Moderato. ♩ = 96.

G. W. W. 1885.

* FIRST CHOIR.

1. Lead us, heav'n-ly Fa - ther, lead us O'er the world's tem-
mp con-essress.

* SECOND CHOIR.

pest-uous sea; Guard us, guide us, keep us, feed us,

TUTTI.

For we have no help but Thee: Yet pos - sess - ing

Ev - 'ry bless-ing, If our God our Fa - ther be. A - men.

* Decani and Cantoris.

II.

Saviour, breathe forgiveness o'er us;
 All our weakness Thou dost know;
 Thou didst tread this earth before us,
 Thou didst feel its keenest woe;
 Lone and dreary,
 Faint and weary,
 Through the desert Thou didst go.

III.

Spirit of our God, descending,
 Fill our hearts with heavenly joy;
 Love with every passion blending,
 Pleasure that can never cloy:
 Thus provided,
 Pardon'd, guided,
 Nothing can our peace destroy.

JAMES EDMESTON (1791-1867).

* *Nearer, my God, to Thee!*

Larghetto. ♩ = 86.

G. W. W. 1886.

p

I. Near-er, my God, to Thee, Near-er to Thee,

cres.

E'en though it be a cross That rais - eth me;

dim.

Still all my song shall be, Near - er, my God, to Thee,

cres.

riten.

Near - er to Thee! Near - er to Thee! A - men.

f

p

* Originally a Contralto Solo.

II.

Though like a wanderer,
 Weary and lone,
 Darkness comes over me,
 My rest a stone;
 Yet in my dreams I'd be
 Nearer, my God, to Thee,
 Nearer to Thee!

III.

There let my way appear
 Steps unto heaven;
 All that Thou sendest me
 In mercy given;
 Angels to beckon me
 Nearer, my God, to Thee,
 Nearer to Thee!

IV.

Then, with my waking thoughts
 Bright with Thy praise,
 Out of my stony griefs
 Altars I'll raise;
 So by my woes to be
 Nearer, my God, to Thee,
 Nearer to Thee!

V.

Or, if on joyful wing,
 Cleaving the sky,
 Sun, moon, and stars forgot,
 Upward I fly,
 Still all my song shall be
 Nearer, my God, to Thee,
 Nearer to Thee!

Mrs. GEO. MACCULLOCH MILLER.

*O render thanks.**Allegrezza.* ♩ = 92.

G. W. W. 1858.

SOLI, (or TUTTI).

1. O ren - der thanks to God a - bove, The

mf *cres.*

This system contains the first two staves of music. The treble staff has a key signature of one flat and a 3/4 time signature. The melody begins with a quarter note G4, followed by a half note A4, and then a series of eighth and sixteenth notes. The bass staff provides a harmonic accompaniment with eighth and sixteenth notes.

fount - ain of e - ter - - nal love; Whose

TUTTI. *f*

This system contains the next two staves. The treble staff continues the melody with a series of eighth notes and a half note. The bass staff has a rest in the first measure, then enters with a series of eighth notes. The word 'TUTTI.' is written above the treble staff.

mer - cy firm through a - ges past Has stood, and

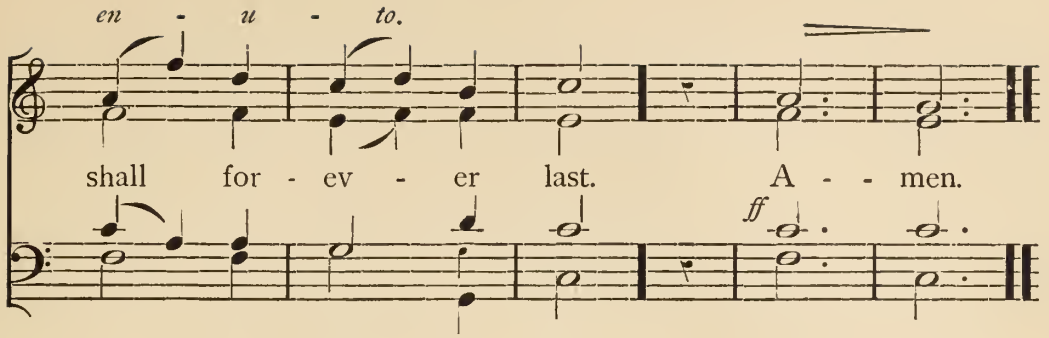
cres. ed accelerando.

This system contains the next two staves. The treble staff continues the melody with a series of eighth notes and a half note. The bass staff provides a harmonic accompaniment with eighth and sixteenth notes. The instruction 'cres. ed accelerando.' is written above the treble staff.

shall for - ev - - er last, ... Has stood, and

rit -

This system contains the final two staves of music. The treble staff continues the melody with a series of eighth notes and a half note. The bass staff provides a harmonic accompaniment with eighth and sixteenth notes. The instruction 'rit -' is written above the treble staff.



II.

Who can His mighty deeds express,
 Not only vast, but numberless?
 What mortal eloquence can raise
 His tribute of immortal praise?

III.

Extend to me that favor, Lord,
 Thou to Thy chosen dost afford;
 When Thou return'st to set them free,
 Let Thy salvation visit me.

VI.

Let Israel's God be ever bless'd,
 His name eternally confess'd;
 Let all His saints, with full accord,
 Sing loud Amens, Praise ye the Lord!

Metrical Psalm.

I N D E X.

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SACRED MUSIC

COMPOSED BY

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Service Music.

Te Deum, Jubilate Deo, Kyrie, and Sanctus in D, No. 1.
Te Deum, Jubilate Deo, Kyrie, and Sanctus in G.
Te Deum and Jubilate Deo in D, No. 2.
Te Deum, and Jubilate Deo in D, No. 3 (for voices in unison).
Te Deum and Benedictus in E flat.
Te Deum and Benedictus in C.
Benedictus in G.
Gloria in Excelsis in C.
Bonum est and Benedic Anima mea in D.

Anthems.

Christians, awake!
It came upon the midnight clear. } For Christmas.
Now is Christ risen!
Ye choirs of New Jerusalem. } For Easter.
Now on the first day. (1888.) }
The Singing of Birds.—Easter Cantata.
Fill the Font with Roses.—2d Easter Cantata.

Hymns, in Anthem form.

Hark! the herald angels sing.
Angels from the realms of glory.
Messiah is King!
Hark! what mean those holy voices.
Sweet Babe of Bethlehem. } For Christmas.
Christ the Lord is risen to-day.
Ye faithful souls.
Crown Him, Everlasting King! } For Easter.
(also for Ascension).
The Magdalene. }

Hymns, in Anthem form (*Continued*).

Come Holy Spirit. (1852.)

New Edition with Latin and English words. } For Whitsun Day.

He's come! let every knee be bent.

Love divine.

Lord, with glowing heart.

Save, Lord, or we perish.

The Lord, my pasture.

As pants the hart.

Rock of Ages. (1849.)

Christmas Carols.

Carol, Christians.

Venite Adoremus Dominum.

Sing we Merry Christmas.

Star of Bethlehem.

Jacob's Ladder.

O angels bright.

The cold wind sweeps the branches bare.

Angels holy, high and lowly.

See! Amid the winter's snow.

God is born of maiden fair.

The Snow.

The Magi.

Stars of glory.

The children's King.

I sing the birth

There came a little child.

The Christmas Chimes.

The Heavenly messenger.

Waken, Christian children.

Cold blows the wind.

Midnight to morning.

Easter Carols.

The World itself keeps Easter Day.

Ye Sons and Daughters of the King.

Let the Song be begun.

Let the merry Church-bells ring.

Ring out, sweet Easter bells.

Christ is risen again.

The buds are bursting on the trees.

On wings of living light.

Bright Easter skies.

Days grow longer.

Then and now.

A song of Sweetness.

Christ is risen.

Spring Song.

Loud sing your praises.

Roman Soldier.

Birds are singing.

Easter Joys.

Shine, O Sun!

Miscellaneous.

The Christ Child (Solo).—Christmas Lullaby.

The Man of Sorrows (for Soprano).

Every Flower that blossoms.—Easter Song.

Sweet Charity.—Offertory for two voices.

Let Thine hand help me.—For Contralto and Chorus.

Adapted from HANDEL.

